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Volante

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Volante

Portentous  = 52

Prolog

Randall Snyder
1992

This musical score is for the first movement of 'The Firebird' by Igor Stravinsky. It is a full orchestral score, likely a rehearsal or performance edition, showing the first four measures of the piece. The score is written for a large orchestra, including woodwinds, percussion, harp, piano, and strings.

The score is organized into systems, with each instrument or group of instruments having its own staff. The instruments included are:

- Oboe
- English Horn (transposed)
- Bassoon
- Percussion (Cymbals, coin, mallets, table)
- Harp
- Piano
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is written in 3/4 time and features a variety of musical notations, including notes, rests, dynamics (e.g., *pp*, *mf*, *f*, *p*), articulation (e.g., *div*, *non vib*, *vib*), and performance instructions (e.g., *Pizz*, *Arco*). The first measure is marked with a *pp* (pianissimo) dynamic, and the second measure is marked with a *mf* (mezzo-forte) dynamic. The third measure is marked with a *f* (forte) dynamic, and the fourth measure is marked with a *p* (piano) dynamic. The score also includes a variety of musical notations, including notes, rests, dynamics, articulation, and performance instructions.

Ob. *mf* *fp*

E. Hn. *mf* *fp*

Bsn. *mf* *fp*

Perc. *coin* *mallets* *p*

Hp. *ord* *mf* *f* *table*

Pno. *mf* *f*

Vln. I *non vib* *pp* *mf* *fp*

Vln. II *non vib* *pp* *mf* *fp*

Vla. *non vib* *pp* *mf* *fp*

Vc. *mf* *mf*

D.B.

Ob. *mf fp* *fp* *mf* *f*

E. Hn. *mf* *p* *fp* *mf* *f*

Bsn. *mf fp* *mf p* *fp* *mf* *p* *< mf*

Perc. *pp* *mf p*

Hp. *f* *mf*

Pno. *p* *f*

Vln. I *pp* *mp p* *pp*

Vln. II *pp* *mp p* *pp*

Vla. *pp* *mp p* *mp* *pp*

Vc. *f* *pp* *p* *mp* *pp*

D.B.

Ob. *mf* *f* *p* < *f*

E. Hn. *mf* *f* *p* < *fp* < *f*

Bsn. *mf* < *f* *p* < *fp* *f*

Perc.

Hp.

Pno. 5

Vln. I *mp p* *pp* *p* *pp* < *mf*

Vln. II *mp p* *pp* *p* *pp* < *mf*

Vla. *mp p* *pp* *p* *pp* < *mf*

Vc. *mp p* *pp* *p* *pp* < *mf*

D.B. *f* *p* *mf* Arco

Measure 11 begins with a double bar line and a repeat sign. The woodwinds (Ob., E. Hn., Bsn.) play a rhythmic pattern of eighth and sixteenth notes, starting with a *mf* dynamic and increasing to *f*. The strings (Vln. I, Vln. II, Vla., Vc.) play a sustained note with a *mp p* dynamic, which then decreases to *pp*. The piano (Pno.) plays a short melodic phrase in the right hand, marked with a *5* (quint) and a *pp* dynamic. The percussion (Perc.) plays a short rhythmic pattern. The double bass (D.B.) plays a short melodic phrase, marked with a *f* dynamic and a *p* dynamic. The measure ends with a repeat sign.

Faster $\bullet = 63$

A

Tempo 1 $\bullet = 52$

Ob. ¹³ f mf p

E. Hn. fp mf mf fp

Bsn. fp mf mf fp

Perc. pp mf p

Hp. ⁵

Pno. p

Vln. I ¹³ ppp p pp mp

Vln. II ppp p pp mp

Vla. ff ppp p pp mp

Vc. ff

D.B.

Detailed description: This page contains measures 13 and 14 of a musical score. The woodwind section (Ob., E. Hn., Bsn.) features complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics like *f*, *mf*, *fp*, and *p*. The percussion part has a simple rhythmic motif with dynamics *pp*, *mf*, and *p*. The piano part has a melodic line starting in measure 13 with a *p* dynamic. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides harmonic support with sustained notes and some melodic movement in the violins and viola. The Viola and Violoncello parts have a *ff* dynamic in measure 13. The score is divided into two measures by a double bar line.

15

Ob. *mf* *p* *f* *p* *fp* *f* *mf* *fp* *f*

E. Hn. *mf* *p* *f* *p* *fp* *f* *mf* *f*

Bsn. *mf* *p* *f* *p* *fp* *f*

Perc. *mp* *p* *mp*

Hp. *mf*

Pno. *p* *mf*

Vln. I *pp* *fp* *fp* *mp* *f* *p* *pp* *f*

Vln. II *pp* *fp* *fp* *mp* *f* *p* *pp* *f*

Vla. *pp* *fp* *fp* *mp* *f* *p* *pp* *f*

Vc. *f* *f* *p* *pp* *f*

D.B. *f* *p* *pp* *f*

Detailed description: This page of a musical score covers measures 15, 16, and 17. The woodwind section (Oboe, English Horn, Bassoon) and Percussion are active in measure 15, with dynamic markings ranging from *mf* to *f*. The Harp and Piano enter in measure 16, with the Piano playing a five-measure arpeggiated figure. The string section (Violins I & II, Viola, Violoncello, Double Bass) begins in measure 15 with *pp* dynamics, transitioning to *f* and *pp* in measure 17. The score includes various musical notations such as slurs, accents, and dynamic markings.

Faster $\bullet = 72$

18

Ob. $p < ff$

E. Hn. $p < ff$

Bsn. $p < ff$

Perc. pp f stick

Hp. ff

Pno. ff

Vln. I p pp f

Vln. II p pp f Pizz f

Vla. p pp f mf

Vc. p f f mf

D.B. p mp f

Ob. *fp* *f* *fp* *f* *p*

E. Hn. *fp* *f* *p*

Bsn. *mf* *p* *f* *p*

Perc. *coin* *p* *mf* *mallets* *p*

Hp.

Pno. *p* *f*

Vln. I *f* *p* *f* *p* *mf p*

Vln. II *Arco* *p* *f* *p* *mf p*

Vla. *f* *p* *mf p*

Vc. *f* *mf*

D.B. *f*

Measures 21-24. The score is written for a full orchestra. The woodwinds (Ob., E. Hn., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) play melodic lines with various dynamics. The percussion (Perc.) uses a coin and mallets. The harp (Hp.) and piano (Pno.) provide harmonic support. The tempo is marked 2/4, and the key signature has one flat.

[illegible]

rit..... long

29

Ob.

E. Hn.

Bsn.

Perc.

Cymbals
coin mallets

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *fp* *mf* *fp* *mf* *fp*

mp *pp* *pp* *mp* *p*

f *mf*

pp *mp* *p* *mp* *pp* *pp*

pp *mp* *p* *mp*

mf *mf*

32

Ob.

E. Hn.

Bsn.

Perc.

Marimba

Cymbals

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp < *f*

< *ff*

fp

f

mp < *f*

p < *ff*

mp < *f*

f

pp

f

sub p

mf ³

mf

pp

f

sub p

mf ³

mf

pp

f

sub p

mf ³

f

p

mf

ff

f

p

mf

ff

Detailed description: This page of a musical score covers measures 32, 33, and 34. The score is for a full orchestra and piano. Measures 32 and 33 are in 4/4 time, while measure 34 is in 3/4 time. The woodwind section (Oboe, English Horn, Bassoon) and Percussion (Marimba, Cymbals) have melodic lines with dynamic markings of *f*, *mp*, *f*, and *ff*. The Piano has a melodic line in the right hand with dynamics *p* and *ff*. The string section (Violins I & II, Viola, Violoncello, Double Bass) has sustained chords with dynamics *mf*, *pp*, *f*, *sub p*, and *mf*. The Piano has a melodic line in the left hand with dynamics *f*, *p*, *mf*, and *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

Faster $\bullet = 84$

Ob. ³⁴

E. Hn.

Bsn.

Perc. *coin* *mallets*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 34 through 37 of a symphony. The tempo is marked 'Faster' with a quarter note equal to 84 beats per minute. The score is written for a full orchestra and piano. The woodwind section (Oboe, English Horn, Bassoon) plays a melodic line with dynamic markings of *fp*, *f p*, *fp*, *f mf*, *f p*, and a quintuplet. The percussion section includes a 'coin' part with a *p* dynamic and a 'mallets' part. The piano (Hp.) and piano (Pno.) parts feature chords and arpeggiated figures with dynamics *f* and *ff*. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic pattern with dynamics *p*, *ff*, *p < f*, and *p < ff*. The piano part has a melodic line with dynamics *mf*, *ff*, *f*, *p*, *f*, and a quintuplet.

Faster $\bullet = 96$

38

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *fp* *f* *fp* *f* *p* *ff*

f *mf* *f* *fp* *f* *fp* *f* *p* *ff*

f *mf* *f* *fp* *f* *fp* *f* *p* *ff*

f

f

f *fp* *f* *pp* *f*

f *fp* *f* *pp* *f*

f *fp* *f* *pp* *f*

f *fp* *f* *pp* *f*

mf *f*

Ob. *fp* *ff* *mf* *p* *fff*

E. Hn. *fp* *ff* *mf* *fp* *fff*

Bsn. *fp* *ff* *mf* *p* *fff*

Perc. *mf* *ff* M. Gong *p*

Hp. *mf*

Pno. *f* *f*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *fp* *mf* *fp*

D.B. *fp* *mf* *fp*

Measures 42, 43, 44, 45, 46 are shown. The score includes woodwinds (Ob., E. Hn., Bsn.), Percussion (M. Gong), Harp (Hp.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics range from *pp* to *fff*. The tempo is marked *accel* and the metronome is set to 138.



Sardonic $\text{♩} = 132$

Scherzo

15

47

Ob. *mf*

E. Hn. *mf*

Bsn. *mf*

Perc. *f*

Hp. *f* *table*

Pno.

Vln. I *p f p mf p f p*

Vln. II *p f p mf p f p*

Vla. *mf f p mf f p mp*

Vc. *fp p f p mf p f p*

D.B. *f*

53

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *f* *ff* *mp* *fp*

f *p* *f* *mp* *fp*

f *p* *f* *mp* *fp*

p *f*

pp *f* *mp* *mf*

pp *f* *mp* *mf*

pp *f* *mp* *mf*

pp *f* *mp* *mf*

Pizz *mf*

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

60

61

62

63

f

mf

f

mf

p

f

p

f

p

f

f

mp

mp

Arco

64

Ob. *f* *p*

E. Hn. *f* *p*

Bsn. *f* *p*

Perc. *stick* *f*

Hp.

Pno. *mf*

Vln. I *mp* *f* *p* *f*

Vln. II *mp* *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f* *mf*

D.B. *f* *mf*

9/16 6/16 9/16 6/16 9/16 6/16

77

Ob. *f fp* *f p* *mf* *ff*

E. Hn. *f* *mp* *f p* *mf* *ff*

Bsn. *mf* *f p* *mf* *ff*

Perc. *ff*

Hp. *ff*

Pno. *ff*

Vln. I *f* *pp* *ff*

Vln. II *f* *pp* *ff*

Vla. *f* *pp* *ff*

Vc. *mp* *f* *Pizz* *Arco* *pp* *ff*

D.B. *mp* *f* *Pizz* *Arco* *pp* *ff*

Detailed description: This page of a musical score covers measures 77 through 82. The woodwind section (Oboe, English Horn, Bassoon) and Percussion all feature dynamic markings that increase from *f* or *mp* to *ff* over the measures. The Horns (Harp and Piano) also reach *ff*. The string section (Violins I & II, Viola, Violoncello, Double Bass) begins with *f* and *mp* markings, then shifts to *pp* (pizzicato) and *ff* (arco) in the later measures. A 6/16 time signature change occurs at measure 79. The score includes various musical notations such as slurs, accents, and dynamic markings.

85

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *p* *fp* *fp* *fp* *fp*

ff *p* *fp* *fp* *fp* *fp*

f *fp* *fp* *fp* *fp*

f

f

f

p *f* *f* *f*

p *f* *f* *f*

Pizz *f* *Arco* *f*

fp *f*

Ob. *fp* *f* *mp* *fp*

E. Hn. *fp* *f* *mp* *fp*

Bsn. *f* *mf* *f* *p*

Perc. *mp* *f*

Hp.

Pno. *f* *mp* *f*

Vln. I *p* *ff* *p* *f*

Vln. II *p* *ff* *p* *f*

Vla. *p* *f*

Vc. *p* *f* *mf*

D.B. *mf*

Measures 92-96. The score is in 9/16, 3/8, 6/16, and 9/16 time signatures. It features woodwinds (Ob., E. Hn., Bsn.), Percussion, Harp (Hp.), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics include *fp*, *f*, *mp*, *mf*, *p*, and *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

102

Ob. *p* *ff*

E. Hn. *p* *ff*

Bsn. *fp* *ff*

Perc. *mf* *ff*

Hp. *table* *ff* *p*

Pno. *mf* *ff* *f* *p*

Vln. I *p* *f* *p* *ff* *mp*

Vln. II *p* *f* *p* *ff* *mp*

Vla. *fp* *f* *p* *ff* *mp*

Vc. *fp* *f* *p* *div* *ff* *mp*

D.B. *p* *ff*

103

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Musical score for measures 110-117. The score is written for a full orchestra and includes the following parts:

- Ob.** (Oboe): Measures 110-117, mostly rests.
- E. Hn.** (English Horn): Measures 110-117, mostly rests.
- Bsn.** (Bassoon): Measures 110-117, mostly rests.
- Perc.** (Percussion): Measures 110-117, includes a snare drum roll in measure 114.
- Hp.** (Harp): Measures 110-117, includes a tremolo in measure 114.
- Pno.** (Piano): Measures 110-117, includes a tremolo in measure 114.
- Vln. I** (Violin I): Measures 110-117, includes a tremolo in measure 114.
- Vln. II** (Violin II): Measures 110-117, includes a tremolo in measure 114.
- Vla.** (Viola): Measures 110-117, includes a tremolo in measure 114.
- Vc.** (Violoncello): Measures 110-117, includes a tremolo in measure 114.
- D.B.** (Double Bass): Measures 110-117, includes a tremolo in measure 114.

 The score is in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked "Allegretto" (88 bpm). The score includes various dynamics (p, f, mf, pp, mf) and articulations (accents, slurs, trills).

121

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p < *f*

mp > *p*

mp ⁵ *fp*

p < *f*

mp > *p*

p < *mp* ⁵ *fp*

p < *f*

p < *f*

mf

p

mf

p

mf

p

mf

p

subp

f

f

Pizz

8vb-

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

fp

f

f

mf

pp

pp

f

f

f

p

mf

f

f

f

129

Ob. *p* *ff* *mp* *p* *mp*

E. Hn. *p* *ff* *mp* *p* *mp*

Bsn. *p* *ff* *f* *p* *mp*

Perc. *pp* *mallets*

Hp. *mp* *f*

Pno. *mp* *f*

Vln. I *p* *ff* *p* *mp* *pp*

Vln. II *p* *ff* *p* *mp* *pp*

Vla. *p* *pp*

Vc. *p* *f* *mf* *f* *p* *f* *all* *p*

D.B. *p* *f* *mp*

Solo

all

[illegible]

[illegible]

[illegible]

[illegible]

158

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p < *f*

mf

p < *f*

mp

fp

p < *f* > *mp*

Rattle

p

fp

f

pp

pp

p

f

The musical score for measures 164-166 is presented for a full orchestra and a soloist (G). The score is written in 9/16 time and includes the following parts:

- Ob.** (Oboe): Measures 164-166. Dynamics: *pp*, *f*, *p*.
- E. Hn.** (English Horn): Measures 164-166. Dynamics: *pp*, *f*, *p*.
- Bsn.** (Bassoon): Measures 164-166. Dynamics: *pp*, *f*, *p*.
- Perc.** (Percussion): Measures 164-166. Dynamics: *ff*, *mp*.
- Hp.** (Harp): Measures 164-166. Dynamics: *mf*.
- Pno.** (Piano): Measures 164-166. Dynamics: *ff*, *mp*.
- Vln. I** (Violin I): Measures 164-166. Dynamics: *ff*, *mp*.
- Vln. II** (Violin II): Measures 164-166. Dynamics: *ff*, *mp*.
- Vla.** (Viola): Measures 164-166. Dynamics: *f*, *mf*, *ff*, *mp*.
- Vc.** (Violoncello): Measures 164-166. Dynamics: *f*.
- D.B.** (Double Bass): Measures 164-166. Dynamics: *f*.

The score includes a *rit.* (ritardando) marking at the beginning of measure 164 and a *G* (soloist) marking at the beginning of measure 165. The tempo is marked *A Tempo* at the beginning of measure 165. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

169

Ob. *fp* *f* *s* *ff*

E. Hn. *fp* *f* *s* *ff*

Bsn. *fp* *f*

Perc. *f*

Hp.

Pno. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 169 to 172. The key signature has one flat (B-flat), and the time signature is 9/16. The woodwind section (Oboe, English Horn, Bassoon) and Percussion all have dynamic markings of *fp* (fortissimo piano) at the start of measure 169, which then change to *f* (forte). The Oboe and English Horn parts include crescendos leading to *ff* (fortissimo) in measure 172, with a breath mark (*s*) in measure 171. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both marked *f*. The string section (Violins I & II, Viola, Violoncello, Double Bass) enters in measure 169 with a *p* (piano) dynamic and changes to *f* in measure 171. The strings play a rhythmic pattern of eighth and sixteenth notes. Measure 172 contains rests for all instruments.

190

Ob.

E. Hn.

Bsn.

Vibraphone

Perc.

Hp.

Pno.

Celeste

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *fp* *p*

fp *ff p* *mf*

mf *mp*

mf

f *mf*

pp *f* *pp* *f*

200

Ob. *p* *mf* *fp* *espr* *p*

E. Hn. *p* *fp*

Bsn. *mf* *fp*

Perc. *f* *p*

Hp.

Pno. *f*

Vln. I 200 *pp* *mp*

Vln. II *pp* *mp*

Vla. *f* *mp* *Pizz* *Arco*

Vc. *mf* *Pizz*

D.B. *mf* *Pizz*

Detailed description: This page of a musical score covers measures 200 to 204. The woodwind section (Oboe, English Horn, Bassoon) features melodic lines with dynamic markings of *p*, *mf*, *fp*, and *espr*. The percussion part has a rhythmic pattern in measures 203 and 204, marked *f* and *p*. The piano part has a chordal texture in measures 203 and 204, marked *f*. The string section (Violins I and II, Viola, Violoncello, Double Bass) has a rhythmic pattern in measures 200 and 201, marked *pp*, and a melodic line in measures 203 and 204, marked *mp*. The Viola part has a *f* marking in measure 201 and a *Pizz* marking in measure 203. The Violoncello and Double Bass parts have a *mf* marking in measure 203 and a *Pizz* marking in measure 204.

205

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 205 through 210. The instrumentation includes Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/4 time, with a key signature of one sharp (F#). Measures 205-207 are in 3/4 time, and measures 208-210 are in 3/8 time. The woodwinds (Ob., E. Hn., Bsn.) play melodic lines with various dynamics (p, f, mf) and articulations (accents, slurs). The Percussion part features a rhythmic pattern in measures 205-207. The Harp (Hp.) and Piano (Pno.) provide harmonic support. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained notes and rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

210

Ob. *mf* *mp*

E. Hn. *mf*

Bsn. *f* *f* *ff* *p*

Perc.

Hp. *f* *table* *ord*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *sord*

D.B.

Detailed description: This page of a musical score covers measures 210 through 213. The score is written for a full orchestra. The woodwind section (Oboe, English Horn, Bassoon) and Percussion have parts in measures 210 and 211. The Horns and Piano have parts in measures 210, 211, and 213. The Violins I and II, Viola, and Violoncello have parts in measures 210, 211, and 213. The Double Bass has a part in measure 211. The score includes various musical notations such as dynamics (*mf*, *mp*, *f*, *ff*, *p*, *pp*), articulation (*mf* >), and performance instructions (*table*, *ord*, *sord*). The time signature changes from 3/4 to 3/8 in measure 211 and back to 3/4 in measure 213.

H Tempo Rubato $\bullet = 60$ A Tempo A Tempo

214 Solo *f* *p* *accel.....* *ff* *mp* *mf* *rit.* *p* 3

Ob.

E. Hn.

Bsn. Solo ends *f*

Perc. *f*

Hp. *table*

Pno.

214 Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc.

D.B. Pizz *p*

A Tempo

218 *accel.....*

Ob. *mf p f mp*

E. Hn.

Bsn.

Perc. *ff p*

Hp. *f ff p*

Pno. *ff p*

Vln. I *mp p*

Vln. II *mp p*

Vla. *mp p*

Vc. *p*

D.B. *p*

221

Ob.

f *p* *ff* *mp* *free*

E. Hn.

p

Bsn.

Perc.

Hp.

Pno.

221

Vln. I

mp *p* *pp* *non vib*

Vln. II

mp *p* *pp* *non vib*

Vla.

mp *p* *pp* *non vib*

Vc.

mp *p* *pp* *non vib*

D.B.

f *Pizz*

224

Ob. *fff* *p* *ff* *f*

E. Hn. *mf*

Bsn. *pp* *fp*

Perc. *f*

Hp. *f* *ff* *f*

Pno. *f*

224

Vln. I *mp* *pp* *mf* *p*

Vln. II *mp* *pp* *mf* *p*

Vla. *mp* *pp* *mf* *p*

Vc. *mp* *pp* *mf* *p*

D.B.

I ♩ = 96

rit. Solo ends rit. A Tempo

227

Ob.

mp 7

E. Hn.

Solo *p* *f* *mf* 3

Bsn.

Perc.

Hp.

f *ped gliss*

Pno.

227

Vln. I

Vln. II

Vla.

Vc.

D.B.

233

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *p* *f* *p* *mf* *f* *3*

 = 66

[illegible]

242 *rit.* ♩ = 96

Ob. *p* *fp*

E. Hn. *mf* *p* *f* *mp* *p* *f* *p* *mf* 3

Bsn. *p* *fp*

Perc.

Hp. *mf* 3

Pno.

Vln. I 242

Vln. II

Vla.

Vc.

D.B.

rit.

A Tempo

rit.

247

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

f

table

mf

p

mp

pp

p

3

253 $\bullet = 66$

Ob. *Solo ends*

E. Hn.

Bsn.

Perc.

Hp.

Pno. *to Piano*

Vln. I *senza sord*

Vln. II *senza sord*

Vla. *senza sord*

Vc. *senza sord*

D.B. *senza sord*

259 *accel.....*

Ob.

E. Hn.

Bsn.

Perc. S. Cym. Mallets *pp* *ff*

Hp. *mf* *ff*

Pno. *ff*

Vln. I *pp* *p* *ff*

Vln. II *pp* *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

D.B.



264

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

264

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704

70

269

Ob. *p*

E. Hn. *p*

Bsn. *p*

Perc. Marimba

Hp.

Pno. *ff* *p*

Vln. I *pp* *ff* *p*

Vln. II *pp* *ff* *p*

Vla. *pp* *ff* *p*

Vc. *pp* *ff* *p*

D.B. *Arco* *ff* *p*

This musical score page contains measures 274 through 280 of "The Swan" by Maurice Strakosky. The instrumentation includes Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (F major or D minor) and the time signature is 9/16. Measure numbers 274, 275, 276, 277, 278, 279, and 280 are indicated at the top of each staff system. Dynamics such as *mf*, *f*, *p*, and *fp* are used throughout. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The piano part shows dense chordal textures and rapid passages. The strings provide harmonic support with sustained notes and moving lines.

279

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vibraphone

mf *fp* *f* *p* *pp* *f* *p* *ff*

285

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *fp*

pp *mf* *p* *mf* *f*

mp *mf* *f*

Cym. mallets *p* *mf*

table *ord*

mf *f* *mf*

mf *p* *mf* *p* *mp* *f*

mf *p* *mf* *p* *mp* *f*

mf *p* *mp* *f*

mf *p* *mf* *p* *mf* *f*

[illegible]

297

Ob. *ff* *p* *f*

E. Hn. *ff* *p* *f*

Bsn. *fp* *f*

Perc.

Hp.

Pno. *f*

Vln. I 297 *p* *f* *fp* *fp* *fp* *fp*

Vln. II *p* *f* *fp* *fp* *fp* *fp*

Vla. *Pizz* *ff* *Arco* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*

D.B. *fp* *fp* *fp* *fp*

[illegible]

310

Ob. *f* *mf* *f* *mp* *ff*

E. Hn. *f* *mf* *f* *mp* *ff*

Bsn. *f* *mf* *f* *mp* *p*

Perc. *f*

Hp.

Pno. *f*

Vln. I *f* *pp* *mp* *pp* *mf* *p*

Vln. II *f* *pp* *mp* *pp* *mf* *p*

Vla. *f* *mp* *f* *p* *f* *p*

Vc. *f* *mp* *f* *p* *f* *p*

D.B. *f* *p* *p*

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

317

Ob. *mf* \rightrightarrows *p* *mp*

E. Hn. *mf* \rightrightarrows *p* *mp*

Bsn. *mf* \rightrightarrows *p* *mf* \rightrightarrows *f* \rightrightarrows *p* \rightrightarrows *fp*

Perc. *p* \rightrightarrows *f* *ff*

Hp. *ff*

Pno. *f* *ff*

Vln. I *mf* \rightrightarrows *p* \rightrightarrows *fp*

Vln. II *mf* \rightrightarrows *p* \rightrightarrows *fp*

Vla. *mf* \rightrightarrows *f* \rightrightarrows *p* \rightrightarrows *fp*

Vc. *mf* \rightrightarrows *f* \rightrightarrows *p* \rightrightarrows *fp* *mf*

D.B. *mf*

318 319 320

3 3 3 6

mallets

321

Ob.

p f p

f > p

E. Hn.

p

f > p

Bsn.

Perc.

Mark Tree

Hp.

table

f

ord

f

Pno.

f

321

Vln. I

p f

mf

p

mf

pp

Vln. II

p f

mf

p

mf

pp

Vla.

Solo

f fp

f

all

mf p

Vc.

Solo

p f

f fp

f

all

mf p

D.B.

3
♩ = 132

326

Ob. *mp* *fff*

E. Hn. *mp* *fff*

Bsn. *mp* *fff*

Perc.

Hp. *ff*

Pno. *mf* *f* *ff*

Vln. I 326 *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *mf* *f*

D.B. *mf* *f*

331

Ob. *f* *p*

E. Hn. *f* *p*

Bsn. *f* *p*

Perc.

Hp.

Pno. *f* *mf*

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *mf*

Vc. *p* *f* *p*

D.B. *p* *f* *p*

[illegible]

358

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

fp

f

p

stick

Bongos

f

table

ff

mf

f

ff

both hands

f

p

f

ff

ff

ff

[illegible]

This musical score page depicts the 369th measure of a symphony, featuring a variety of instruments and dynamic markings. The score is organized into systems for woodwinds, percussion, strings, and piano.

Woodwinds: The Oboe (Ob.), English Horn (E. Hn.), and Bassoon (Bsn.) parts are shown. The Oboe and English Horn play a melodic line starting with a *mp* (mezzo-piano) dynamic, which then shifts to *ff* (fortissimo). The Bassoon plays a supporting line, starting with a *p* (piano) dynamic and then moving to *ff*.

Percussion: The Percussion (Perc.) part features a drum roll marked *f* (forte).

Strings: The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are shown. The Violins and Viola play a melodic line, while the Cello and Bass play a supporting line. The dynamics range from *ff* to *p*.

Piano: The Piano (Pno.) part features a complex, rapid passage marked *ff*.

Dynamic Markings: The score includes various dynamic markings such as *mp*, *ff*, *p*, and *mf*, indicating the volume and intensity of the music.

Tempo and Meter: The tempo is marked *Andante* (Andante), and the meter is 3/4.

[illegible]

$\text{♩} = 176$

378

Ob. *f* *p* 4

E. Hn. *f* *p* 4

Bsn. *f* *p* 4

Perc. *mallets* *p*

Hp. *ff*

Pno.

Vln. I 378 *f* *p* *div*

Vln. II *f* *p* *div*

Vla. *f* *p* *div*

Vc. *p*

D.B. *p*

This musical score page contains measures 384, 385, and 386. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 384-385 have a melodic line with a 4-measure rest in measure 385. Measure 386 has a whole note rest.
- E. Hn. (English Horn):** Similar to the Oboe, with a melodic line and a 4-measure rest in measure 385. Measure 386 has a whole note rest.
- Bsn. (Bassoon):** Measures 384-385 have a melodic line with a 4-measure rest in measure 385. Measure 386 has a whole note rest.
- Perc. (Percussion):** Measures 384-385 have a rhythmic pattern. Measure 386 has a whole note rest.
- Hp. (Harp):** Measures 384-385 have a whole note rest. Measure 386 has a whole note chord.
- Pno. (Piano):** Measures 384-385 have a whole note rest. Measure 386 has a whole note chord.
- Vln. I (Violin I):** Measures 384-385 have a whole note rest. Measure 386 has a whole note rest.
- Vln. II (Violin II):** Measures 384-385 have a whole note rest. Measure 386 has a whole note rest.
- Vla. (Viola):** Measures 384-385 have a whole note rest. Measure 386 has a whole note rest.
- Vc. (Violoncello):** Measures 384-385 have a whole note rest. Measure 386 has a whole note rest.
- D.B. (Double Bass):** Measures 384-385 have a whole note rest. Measure 386 has a whole note rest.

The score includes various musical notations such as rests, notes, and dynamic markings. The dynamic marking *fff* (fortississimo) is present in measures 384, 385, and 386 for several instruments. The time signature is 3/4.

387

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

pp

div

Rain Stick

[illegible]

rit. A Tempo *rit.*

395

Ob. *mf* *p* *mf fp* *f* *fp*

E. Hn. *mf* *p* *mf fp* *f* *fp*

Bsn. *mf* *p* *mf*

Perc. *mf*

Hp. *f*

Pno. Celeste *mf* *ff*

Vln. I 395 *fp* *pp* *mp* *p*

Vln. II *mf fp* *pp* *mp* *p*

Vla. *fp*

Vc. Pizz *mf*

D.B.

A Tempo

Ob. *mp* *ff* *p*

E. Hn. *mp* *ff* *p* *espr* *p* *mp*

Bsn. *mp* *ff* *p*

Perc. *mallets* *pp* *< mp* *Gong* *p* *Vibraphone*

Hp. *mp* *f*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *Solo* *f*

Vc. *Arco* *pp* *pp*

D.B.

400

3

3

3

3

7

400

404

Ob.

E. Hn.

Bsn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

espr $p < mp$ *pp*

mf p *mp* *p*

Arco *pp < p*

$< p > pp$

$> pp$